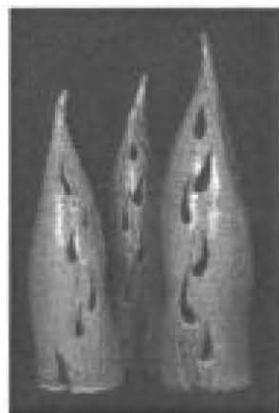


Rie Suzuki

Influences as a Potter

I would like to thank everyone who came to see my show at the District of North Vancouver Municipal Hall this spring. It was a collection of my work made at the Capilano College ceramic studio in the past years and I wanted to show them.



Rie Suzuki
Seaweed II 2002 salt-fired with blue ash glaze, 36.0 x 25.0 x 25.0 cm

Growing up in Japan, I remember using Mashiko wares as daily use pottery. Every time we had our father's work-related visitors, my mother dug out good porcelain from the boxes, abandoning those Zakki (cheap daily pottery) in the corner of the kitchen.

It was surprising to see Mashiko looking pottery made by Canadians when I first took a class at the Emily Carr Institute of Art and Design in 1990. There, I met my long-term teacher Sam Kwan, and other wonderful potters Lari Robson and Rosemary Amon. The next year, I entered Capilano College. Although I took other workshops and worked with Japanese potters, I basically studied at Cap.

I have met many people who appreciate Japanese arts and I think it helped me feel accepted in this foreign country. When I was working in Japan, I was always frustrated dealing with society, never satisfied with my country, and consequently I didn't pay attention to my culture. I realize now, if we leave our home country and look at it as an outsider, we see many good things that we never recognized before. I must admit that I began to appreciate Japanese arts and culture more than ever since I started doing pottery in Canada.

The exhibition *Silk Road: Asian Influences in BC Pottery* at the Gallery of BC Ceramics is quite impressive. I am amazed to see how well Canadian potters incorporate their images and concepts of Asian culture with their aesthetics. Some conceptual approaches blew me away and I realize that this fusion art is a large component of Canadian art.

Nowadays, it's not surprising to see a Caucasian person arriving at the door of a potter in the Japanese countryside. Most well known Japanese potters are not disturbed to see a person with a different appearance as much as when Commander Perry came with big iron ships to Uraga Bay in the mid-nineteenth century. And now, Mashiko has become one of the renowned Japanese ceramics.

I sometimes think about what would have happened if I stayed in Japan. I might have become a better potter or pursued a different career, but I'm quite sure that I wouldn't have met so many people with different backgrounds as I have and wouldn't have been exposed to so many different artistic visions.

I have made many friends through pottery and I can't think of anything better than this clay thing; it



Rie Suzuki *Shells* 2002 salt-fired with helmer slip, about 23.0 x 13.0 cm each

brings people together, allowing them to learn from other cultures and to integrate their own ideas and experiences. If all the people on this planet think like potters, there would be no wars...maybe.

Finally, I would like to say, *Yakimono Banzai!*

Rie Suzuki

<rieh55@hotmail.com>

Techno Tip

Embarrassed in the Pink: Stopping Chrome Flashing

Close your eyes and imagine a nice pink pastel glaze. Now imagine that you wanted a nice white instead! During the ACerS convention in St. Louis, I attended an eye-opening presentation by Stan Sulewski of Pfaltzgraff (they are a well known porcelain tableware manufacturer in the US). After hearing what he said I came to better appreciate the synergy between chemistry and physical properties involved with glaze opacity and color. Potters absorbed in reactive and artware glazes often forget how difficult it can be to make a proper white semi-gloss food-safe glaze.

Engineers at the company faced a dilemma:

- The tin opacified glaze flashes pink because chrome used in the darker coloured glazed ware volatilizes and reacts with the tin to form chrome tin pink hues in the white.
- The zircon opacified glaze had excessive metal marking. Refractory and angular zircon particles protrude from the surface when their population is too high (even when particle size is very fine).

The obvious solutions of dedicating a kiln to non-chrome-bearing ware or eliminating chrome containing glazes were not feasible. Thus the objective was clear: Adjust the recipe of the tin glaze to have low metal marking and white colour without pink flashing.

The first and most obvious approach of simply blending tin and zircon would address the marking problem but the pink colours of course remained because tin is so sensitive to chrome. Impossible as it may seem, they actually found an answer using ceramic chemistry.

If you have ever worked with chrome tin stains, you likely know that unless the chemistry of the host glaze is right the colour does not develop. Getting the colour to work can be a real challenge but in this case they actually wanted to sabotage it! Among warnings on stain manufacturers chrome-tin data sheets are mentions of

the detrimental effects of zinc, raw alumina, magnesia and a lack of calcia. They reasoned that it should be possible to solve this problem by making the host glaze chemistry hostile to the development of chrome tin pinks. And that is what they did.

Zinc, the most obvious choice, did kill the pink but it also imparted a yellow brown colour that would not do. The presence of adequate CaO is critical to the development of pink and MgO is detrimental. While both are fluxes, a complete replacement was not practical. Glazes tolerate and usually benefit from relatively large amounts of CaO, but complete replacement with MgO or SrO (or even a mix) produces much different surfaces and less active melting.

The critical factor, as implied above, is that if calcium is not present in a threshold minimum amount chrome tin pink colours can be completely absent. Thus the answer turned out to be a compromise: a MgO/SrO mix (with more MgO) replacing much of the CaO. This preserved the surface character and killed the pink.

However the white colour was compromised just a little so a final adjustment was done: a small amount of blue stain was added to brighten the white.

There you have it, ceramic chemistry to the rescue again! However the story is not quite over, they still need to adjust things to better match the thermal expansion of the new glaze with the old.

Tony Hansen

Techno Tip is generously supported by Plainsman Clays Limited in Medicine Hat, Alberta and its affiliates, Greenbarn Potters Supply in Surrey and Vancouver Island Pottery Warehouse in Nanaimo.

Raku U

Granville Island, Canada Day Monday, July 1 9:00AM - 6:00PM

Volunteers are needed to help out with the Raku U. This is one of the biggest fundraisers for the Guild, and is enjoyed by hundreds of people. If you can help out with a few hours or even better, all day, please call Maggi at 604.929.3206. Lunch and soft drinks will be provided.

Important Notice

Deadline: July/August issue
*Submissions for the last
newsletter before summer is
Wednesday, June 5.*

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July/Aug Newsletter Deadline

Wednesday June 5

Send to Guild office, see page 12,
or email editor:

<bcpottersnewsletter@bcpotters.com>

Made of Clay 2002

Well another **Made of Clay** show at Performance Works, Granville Island, has come and gone. The weather worked in our favour even though it looked like it was going to hail us out Sunday. The sun came out and so did the people. From the questionnaire filled out by the presenters, it appears that everyone had fun with the other presenters. The discussion amongst the potters often strayed to the topic of subsidiary effects of the show.



People were discussing how many good things come out of being a part of such an event. Whether it's new glazes, tips or tricks from other potters or trading wares and coming home with a nice big bag of new pots, all the way to having galleries become interested in new work. The biggest concern, as always, was attendance. However some potters did very well in sales.

The attendance was up from last year with a total of just over 1100 people coming through the doors. We will continue to strive for higher attendance but it's good to know that current records are stable. We will also make a bigger focus on the galleries and other shops to increase the possibility for wholesale and consignment deals. If you know of a place that should be included, please forward me the information.

During this year's event, we hired a professional photographer to take shots of people's pots. By splitting the equipment fees and not having to pay for a studio, we managed to get some fairly good documentation for a very fair price. There was still room for improvement but we will fix these small issues when we do it again next year. Unfortunately this was a last minute thing so we didn't have time to let the rest of our members know about it. We will let everyone know in plenty of time next time so that non-presenting members can also take advantage of this offer.

The **You Too Can Raku** and demonstration area are a real nice touch and I thought it helped complete the whole experience. We will try and organize something for the Christmas show but I'm not sure just what it will be.

I'd like to say thank you to everyone that helped out and to all the presenters that made my job easy. The show looked great and the calibre of the work was fantastic. I think that it was a great representation of both emerging and established British Columbian potters and I'm really proud to have been a part of the whole experience.

The dates for the **Made of Clay at Christmas** show at the Roundhouse are November 29-December 1. Look for an application in an upcoming newsletter.

Jim Stamper

Made of Clay organizer



Left and above: **Keith Rice-Jones** and **Bruce Nyeste** demonstrate at Made of Clay

President's Report

The annual general meeting of the Potters Guild of BC was held Friday May 3 following **Made of Clay's** opening day. Business was completed fairly quickly. This year's Board of Directors includes Jacqui Berglund, Ron Feicht, Ronda Green, Maggi Kneer, Lewis Krzyckowski, Markian Kyba and Jim Stamper. Karen Opas will act as a guest secretary. Ronna Ander who revitalized the Guild membership system, (a list of members is now available upon request) and organized the **You Too Can Raku** fundraisers, stepped down. Rosemary Leavitt who spent too many hours trying to make sense of the accounting system also resigned.

The bratwurst and beer barbecue was welcome and the clay games were fun. Gordon Hutchens was the game's host and the competition was fierce but Ron Vallis and Rachelle Chinnery took first place with their clay building skills, chemistry wizardry and knowledge of ceramic history.



Ron Vallis and Rachelle Chinnery

Jim Stamper and his volunteers did a terrific job organizing the **Made of Clay**.

Letia Richardson, Rachelle Chinnery and Gillian McMillan will continue to publish the stellar **bc potters** newsletter.

Frank Turco is always happily available as the Guild's legal adviser.

And the Gallery is flourishing nicely, thanks to Kimcha Rajkumar, our Manager, the retail staff and Gallery committee: Maggi Kneer, Celia Rice-Jones, Sheila Morissette, Pia Sillem and Jinny Whitehead.

Thank you everyone.

Ronda Green, President

Gallery of BC Ceramics Annual General Meeting Report

In 2001 the Gallery of BC Ceramics had its best year on record! For the first time our ceramic sales surpassed \$250,000. This increase is the result of many small initiatives and the hard work of staff, the Board of Directors and Gallery committee.

Gallery Committee

The resurrection of a committee of volunteers who focus on the Gallery has been one of the many highlights of this year. Thanks to Jinny Whitehead, Pia Sillem, Celia Rice-Jones, Sheila Morissette and Maggi Kneer who have put in countless volunteer hours. I would like to thank each of them for their endless effort and constant stream of ideas and positive energy.

Jury & Policy Guidelines

Re-working of the Jury Guidelines and Gallery Policies has also contributed greatly to our increase in sales. Among the most important changes in the new and improved guidelines has been the maintenance of fresh stock with the 6-month rule, and the Annual Review. We have begun to return pieces to artists that we have had for longer than six months. As well, under the new rules, anyone juried in will only be juried in for six months, after which time they will be reviewed on the basis of their sales and the quality of the work submitted. If we are unable to sell an artist's work, or the quality of work delivered is inconsistent, we will no longer carry that artist's work. Artists who are already juried into the Gallery will be reviewed annually, using the same criteria.

Staff

There has been little change in the staff. Anes Chung continues on as Assistant Manager, and has become more responsible for the accounting aspects of the Gallery. Sheryl Wilson has been promoted to the Exhibition Coordinator. From September to February we had two high school students, Chris Watt and Juliana Caon, working under the Youth Community Action Program. Chris was responsible for organizing and cataloguing the Guild library, and Juliana was trained as a Gallery Assistant. Both Chris and Juliana were a joy to work with, and I would like to thank them for their contribution.

Customer Survey

During 2001 the staff in the Gallery took a survey of where our customers were from. The results of this information were that more than 75% in the summer months and over half of our customers in the non-summer months are not Canadian, but mainly American. After September 11, the Gallery sales slowed down considerably; however because we had had an extremely busy summer, we were still able to report record sales. We will have to wait and see what, if any the long-term effects of September 11 will be.

Gallery Quarterly

We continue to write the Gallery Quarterly every three months. We have expanded our local mailing list to include every architect in the Lower Mainland, and we are in the process of adding the interior designers. These lists combined with our customer list bring the total number of mailouts to over 1000. As the result of an invitation we sent out with our last Gallery Quarterly of 2001, we had a record number of people attend our annual Christmas party. Gallery sales on that evening were \$4000 in two hours!

Alliances

In 2001, we participated with the Crafts Association of British Columbia, New Small and Sterling Glass Studio, and Forge and Form in producing a full colour postcard that can be found on the ferries featuring fine craft on Granville Island. During the summer months we also participated with the same group taking a full page ad in *Where* magazine, one of the top tourist magazines in Vancouver.

This was the first year that we scheduled our openings in conjunction with the Crafts Association of British Columbia, and we will continue to form alliances within the craft community. We are co-hosting an upcoming exhibition with the Wood Co-op, and have been one of the members of the organizing team for *Festive Hands* an annual craft crawl on Granville Island during November.

Looking to the Future

Over the year I have been at the Gallery, there have been many changes; some of these have been physical, while others have been on an organizational level. Both the Board and I have concentrated on making the Gallery a viable and flourishing business, and given the dramatic increase in sales over the last year, this seems to be attainable.

It has been one of the most exciting and challenging times of my life. I have really enjoyed meeting many of you, as well as becoming acquainted with each artist's work.

I would like to take a moment to thank my stellar staff, every one of the extremely supportive and dedicated Gallery Committee members, Lynne Graham, our faithful Wednesday volunteer and the Board for their ongoing support and hardwork. Thank you all so much for a truly wonderful year. It has been an honour to work amongst such beauty.

Kimcha Rajkumar

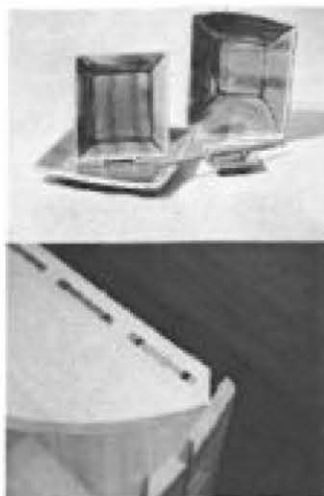


Award winner: May Leung *Spiritual Passage*
(Budda image is bridge holding figures)

Silk Road Asian Influences in BC Pottery

Exhibition continues to
June 4.

Gallery of BC Ceramics Exhibitions



Place Settings

June 6-July 1

Opening Reception June 6, 6:00-8:00PM

Participants in *Place Settings*, an exploration of the ritual of setting the table, are members of the Wood Co-op and Potters Guild of BC. Diverse techniques and designs demonstrate the artists' various interpretations and explorations of meals. Gillian McMillan's dinner sets show vibrant vegetables arranged as mandalas, celebrating the ingredients of a meal. In contrast, Sandy Lum's press moulded sushi sets have the clean lines of utilitarian and contemporary design. Combining ceramics with furniture shows where we eat and store utensils. Doug Lane's *Feast Table* infers the ritual of communal eating and celebration, whereas in *Sideboard* Jeff Trigg expresses the importance of storage. Dining is always an important and integral part of everyday life.

Laurie Rolland ASKOI: Bird Shaped Vessels

July 4-30

Opening reception July 4, 6:00-8:00PM

I have worked with clay since 1972. My formal training was at Sheridan College School of Crafts and Design in Mississauga, Ontario, graduating in 1978. I have made my living as a potter ever since.

While at college I explored the symbolic significance of form and material. I looked at the earliest of clay artifacts that spoke to the essential nature of the material, and

that resonated for me personally. These were archetypal female figures and ritual vessels "... as clay belongs to the earth and is in the nature of the Feminine...." I wanted then, as I still do, to synthesize the form and surface that I admired in ancient ceramics and yet maintain a contemporary attitude.

Although drawing from a rich clay tradition, without a shared system of beliefs it became necessary to imitate and invent. By studying the female vessel character, ancient symbols and their meanings, birds and their promise of spiritual ascent, I attempted to combine tribal and court art in forms derived from nature.

The bird is the symbol of the soul for many cultures and there is an iconological relationship between it and the female archetype. As figure, it assimilates pagan imagery into Christian allegory. "For the wing more than any other bodily part symbolizes participation in the divine." Currently, in this work, the bird is realized in form, symbol, or as realistic image, and often it is juxtaposed with repetitive lines representing water.

The bird also symbolizes the dream of flight made real. Early attempts by humans to fly have some documentation. Leonardo's drawings and models of

ornithopters (flying machines) provide inspiration for the background sketches on the bird plates, texture tools and the structure of some vessels.

These pieces are handbuilt or are a combination of throwing and handbuilding. The assembly of multiple parts is the visual puzzle aspect of ceramics that I particularly enjoy. The structural decoration made with bisque texture tools creates an intricate surface that requires a high degree of control when glazing to achieve the surfaces I desire. Electric firing works well for this.

Laurie Rolland



Laurie Rolland Bird Vessel 2002
h:30.5 cm, body made in plaster mould and assembled with handbuilt parts, cone 6 oxidation, slips and stains



Rolland's second floor studio with view of the ocean

Call for Applications

Deadline June 1

**Aomori International
Wood Fire Festival**
August 8-17

Aomori, northern Honshu Island, Japan
<http://makigama.jp/>

The Festival is looking for potters who would be interested in attending and participating. Those invited to attend will be given free accommodation and meals, free pottery material for workshops, and a stipend of 30,000 yen toward airfare. A website for viewing work and résumé is requested. Those who are unable to meet this request will be asked to send pictures (slides preferred, or 4 x 5 colour photos) and a résumé of their work.

Information: Mr. Mastumiya
<makigama@r20.7-dj.com> or tel and
fax:(0)173-27-3051. Send to: Aomori International Wood Fire Festival, 5-79
Chiyojuru Kanayama, Goshogawara-shi,
Aomori ken, 037-0011

Mary Allesia Memorial Scholarship

Deadline July 31
for September studies

The Mary Allesia scholarship is \$500 and open to students attending their second, third or fourth year of studies. Fine arts students at universities, institutes and colleges in Greater Vancouver and the Fraser Valley should contact Port Moody Arts Centre for more information and an application, 604.931.2008, ext 104.

Workshop in Greek Islands

Greek Island of Skopelos August 1-14

Throwing, handbuilding, glazing, colouring of ceramics and sculpture, firing in Greek traditional wood kiln, figurative sculpture and modeling techniques including hollowing and bass relief. \$1,900 includes room, breakfasts, 2 dinners. Studio facility overlooking the Aegean Sea, and great cuisine. Website: www.Skopart.org or <info@Skopart.org>

A Western Ceramic Experience

Rocky Mtn foothills, Alberta, Canada

6-day intensive course. July 28-August 3.
Fire a 3-chamber Japanese climbing kiln.
Isolation, wildlife, beauty, woodsmoke.
John Chalke: <ceramics@cadvision.com>

Archie Bray Workshops

July 12-14 **Silvie Granatelli** *Tableware and Surface Design*. Fee: \$175

September 13-15 **Doug Jeck** *Heads*. Fee: \$175.

Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave, Helena, MT, 59602. website: www.archiebray.org or call 406.443.3502.



Steven Hill

June 22 and 23
9:30AM-4:00PM

Delta Potters Association,
S. Delta Rec Centre, 1736-
56 Street, Tsawwassen.
Info: 604.948.4883

Serving BC potters
for over 30 years

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Fax: 604.888.4247

**GREENBARN
POTTERS SUPPLY**

Monday - Friday 9-5
Saturday 9-1
Closed long weekends
email: greenbarn@telus.net

Peter Ilsley Workshop Crystalline Glazes



Peter Ilsley instructing with Diane Bowman in background.

Class: Ronda Green, Heather Northam, Diane Bowman, Vijaya Morrison, Jennifer Harris, Maureen Cadden, Pat Shendel and Jane Keay.

To the right: Maureen Cadden shows a success.



On the heels of the Canadian Clay Symposium, the Shadbolt Centre for the Arts was very pleased to put our new programmable electric kiln to good use. With the generous support of Greenbarn Pottery Supply, Skutt, the Canadian Clay Committee and the City of Burnaby, we were able to acquire this computerized kiln, which has not only made the regular bisque firings easier, but allowed us to host Peter Ilsley's workshop and create some gorgeous crystalline glazes. In fact, the workshop



was so successful that some of the participants have expressed an interest in continuing to develop this glaze technique. Keep your eyes open for fall courses.

Gordon Hutchens

July workshops at Shadbolt Centre

LIMITED SPACES LEFT

Gordon Hutchens will give two workshops this summer:

Firing the Ombu: Bring your cone 10, bisqued (liner glazed or slipped) pots to fill 4 cu. ft. in our new, wood/soda firing kiln. Gordon takes you through the complete process including some bisque slip decoration, loading (Wed, July 17), firing (Thurs & Fri), unloading and critique (Mon July 22). Cost is \$321. Hours vary, but course begins 9:00AM, July 17.

And, while the kiln is cooling ...

Raku with Gordon: Hands-on exploration of Raku including demos, discussion and slides relating to glazes, glaze application and firing. Bring 6 average sized (6" diameter), bisqued pots. Cost: \$130.54, Sat July 20 & Sun July 21, 10:00AM-4:00PM

Discount for two workshops.

Information or to register 604.291.6864.

SUMMER PROGRAMS AT THE SHADBOLT

Register now by calling 604.291.6864

The following courses accommodate all levels and work with low-fire earthenware clay.

Summer Pottery Daytime with *Darrel Hancock*

Mondays & Wednesdays, 8 sessions, 10:00AM-1:00PM, starts July 03.

Fee \$123.22. When registering, quote barcode #8977.

Summer Pottery Evenings with *Fredi Rahn*

Tuesdays & Thursdays, 8 sessions, 7:00-10:00PM, starts July 02.

Fee \$123.22. When registering, quote barcode #8978.

Pottery Open Workshops

Sundays & Wednesdays, 1:30 -5:30PM, Mondays, 5:30 -9:30PM, starts July 2.

Non-instructional/Drop-in. Student fee: \$6.29; non-student: \$8.99



SHADBOLT CENTRE FOR THE ARTS
6450 Deer Lake Avenue
Burnaby, B C V5G 2J3

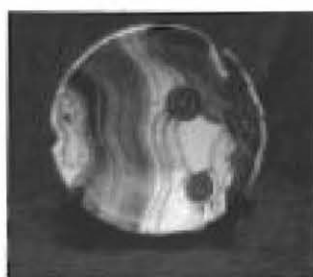
SHADBOLT CENTRE for the ARTS

Presenters at Made of Clay Spring 2002



Rachelle Chinnery

Rachelle's work is hand-carved porcellaneous stoneware. Glazed with a subtle turquoise, green or clear glaze, her work consists mainly of vases and tea ware.



Ronda Green

Ronda's work is functional in intent with strong Japanese aesthetics. Firing in an electric kiln results in deep intense blues and greens. Some work has underglaze patterns.



Les Crimp

Les retired from sales and marketing and is now enjoying his love of making pottery and firing his wood fired kiln. His aim is to make good functional pottery in the soft earth colours provided by the "kiss of the flame" in his kiln.

Darrell Hancock

Darrell makes a wide variety of functional stoneware. His work ranges from tableware to large decorative vases and bowls. He has recently begun playing with a wide variety of poured and dipped coloured glazes.



Ron Feicht

I have been greatly influenced by the art of Asia. My obsession with texture is evidenced by the extensive use of volcanic glazes, incised and/or inlaid designs or sgraffito. All of my pieces are functional stoneware fired in an electric kiln.



Gordon Hutchens

For over 30 years Gordon has been producing exceptional works of art and functional pottery. His work is well known for the depth and diversity of his glazes and strength and refinement of his forms.

Lewis Kennett

Lewis' pottery is focussed on functional wheel thrown ware. Working in stoneware with glazes inspired by coastal colours, Lewis strives to bring art into every day use.



Kirsten Nash

I'm trying to be spontaneous, break rules and have a little fun! At the same time I respect the artists that have gone before me and I hope my work reflects that view.



Maggi Kneer

I describe my work as funky Victorian. It is thrown and altered or hand built, and decorated with sprigs and traditional decals.



Fraser Valley Potters Guild

The Guild is based at Kwantlen College, Surrey and is open to everyone with an interest in clay. Four members shared a booth, displaying a range of work from terra cotta, raku, stoneware and crystalline. Other members demonstrated wheel throwing and handbuilding techniques of working with clay.

Marguerite Kotwitz

Amazon Earthworks

Marguerite produces beautiful blue porcelain ware, wheel thrown and hand designed. It is both functional and decorative, focusing on images of women and the sacred in nature. www.amazonearthworks.com



Presenters at Made of Clay Spring 2002



Keith Lehman and Carole Henshall

Poplar Studio

Keith and Carole live and work on the Sunshine Coast. Keith studied sculpture and design in Indiana and makes primarily wheel-thrown functional ware. Carole's involvement with clay is more recent. Coming from a fabric and painting background, she is the one who seeks new and wilder colours for Keith's shapes.



Sheila Morissette

Sheila is a north shore potter producing a line of functional wares decorated in fresh earth tones, using a leaf theme inspired by nature. Her colours pair well with food and her forms are strong, designed with extra juicy rims that invite you to use them.

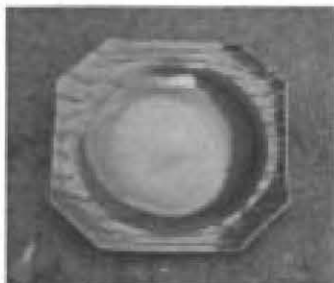
Ron Robb and Jan Lovewell, Rare Earth Pottery

Ron and Jan, from Lund BC, make one-of-a-kind, hand-formed, burnished and raku-fired ocarinas, shakers, figurative jars and bowls.



Pia Sillem

My work is primarily one-of-a-kind functional and increasingly sculptural. Finding inspiration in nature, my work is mostly wood or sawdust fired. I'm drawn to these methods for the rich earthy colours, randomness of results, and for the hands-on experience. It is a process that ranges from shaping soft clay to stoking the wood kiln and being part of a crew of people.



Jim Stamper

I've been working with clay for about 7 years and I again feel that excitement when I start something new. I have begun to discover the set of processes that thrill me and should keep me entertained for a long while.

Other presenters were **Rona Hatherall, Kathryn O'Regan, Billy Wittman, Maria Zaron, Markian Kyba, Bruce and Laura Nyeste, Rodney Wuetherick, Lyndsey Patterson, and Neil McBriar.**



Clive Tucker

Clive makes fun and whimsical ceramics. His most recognizable work is elaborate teapots on stands (ceramics Monthly November 2001). Visit his website for examples of the full range of his work.
www.clivetuckerpottery.com



Alison Tang

Alison produces Asian-inspired wheel thrown stoneware and earthenware pottery, both of which are wood and salt-fired in a two chambered (Bourry Box) climbing kiln.



Lisa Wayrynen

Drawing on her diverse experience as a fashion designer and painter, Lisa's pottery is eclectic, ranging from influences of Art Deco, textiles and nature.

Jinny Whitehead

I believe that my work is shaped by the sum of all that I have seen and experienced. Years of travelling and living in different countries, each with its own unique culture; a fascination and love of natural forms; and a passion for the wood firing process, are all factors that help to character my work.



Clay Lines

Judith Burke had a piece accepted in the 2002 Sidney Myer Fund International Ceramics Award Exhibition in Australia. Her sculpture, *Atavistic Image* (height 70 cm) was made of altered wheel and slab



Judith Burke untitled stoneware exhibited at *Clay 2002*

forms and was reduction fired to cone 10. She currently has a similarly formed piece in the *Silk Road* exhibition at the Gallery of BC Ceramics. She is a longtime member of the Fraser Valley Potters Guild and for many years she and her husband David

hosted their annual Raku party in June. Her well known functional work was first shown at EXPO 86 and has kept her very busy ever since. She is quite pleased at the success of her recent non-functional sculp-

tures and platters both at the Gallery of BC Ceramics and in the Fraser Valley Potters annual juried show last February. Judith studied art history and painting at the University of California, Berkeley in the early 1950s. She took a night school pottery course as a diversion when her children were small and realized clay was her medium of choice. Judith became a professional potter in the mid 1970s. She lives in Maple Ridge.

Gillian McMillan's work will be featured in three Granville Island galleries this summer. Eric Metcalfe's *The Attic Project* will be installed at the Charles H Scott Gallery June 12 to September 1. This is the fifth showing of this work, for which Gillian made replicas of 27 classic Greek vessels. Fellow potters are invited to the opening June 11, 7.30PM. Gillian also will have work in the Gallery of BC Ceramics *Place Setting*, and new work featured in the Crafthouse during July.

Painters in a Potter's Garden A summer art show hosted by Mission potter **Jo Priestley** with guest artists. Music by classical guitarist Rod Swanson. Tea & scones or a light lunch in the Heritage Tea Room. Plants by horticulturist Marilyn Johnson who will answer your garden questions. Rustic garden furniture and arbours. **Friday June 14 noon to 8PM. Saturday & Sunday June 15 & 16 10AM- 5PM.** 33140 Richards Avenue, Mission, B.C. 826-3482. For more information and map visit web site www.missioncity.ca/paintersinapottersgarden

Dennis Badgley and Clive Tucker's May exhibition *Travels in Colour* was at the Seymour Art Gallery, North Vancouver.



Clive Tucker *The Seventh Wave* 2002

Eclectic Clay Games at the AGM

Congratulations to **Rachelle Chinnery** and **Ron Vallis** the winners, and grateful thanks



to Greenbarn and Origins Coffee Company for sponsoring the prizes. The top points for ingenuity went to the team of **Jim Stamper**,

Markian Kyber and **Jacqui Berglund**. Each team was given half a bag of clay to build the tallest freestanding structure. You can't get much taller than Markian's six foot plus, wearing clay boots, clay hands and a clay crown. Thanks to all the teams taking part, **Gordon Hutchens** for being a wonderful MC and **Keith Rice-Jones** for supplying slides and projector.

Jinny Whitehead suggested the name ClayLines for a column to profile news about and for members. Send your news to the editor <bcpottersnewsletter@bcpotters.com> or to the Guild office, address on back of newsletter.

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Workshop/excursion/historical and cul-



Istanbul, Turkey

tural tours, Istanbul ceramics collections, artist studios, Topkapi palace, Aya Sophia, Blue Mosque, Bosphorous ferry trip, Ankara ceramics collections at the Museum of Anatolian Civilizations. Work with local ceramist Ergodan Gulec in Avanos, Cappadocia (or optional drawing course). Explore 13th century underground cities. Extend your stay and consider optional trips to Ephesus, Troy, Greek Islands. Fee \$3195-\$3395Cdn. Includes airfare from Vancouver, internal airfare, accommodation, breakfast, tuition, tours, and transfers. Deposit \$150 by May 20.

Mexico

San Miguel de Allende
November 28-December 13
Clay Workshops with Denys James

Handbuilding workshop/excursion/language/art/tours. Denys' workshop focuses on surface treatment and firing options at low temperature.



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January 16-February 4, 2003
Workshop/excursion/language/art

Handbuilding, surface development and low temperature firing including wood-fired adobe bottle kiln, saggar, pit, and Raku. Fee \$2050-2250Cdn. Includes airfare, transfers, tuition, homestay and breakfast with Mexican family, Spanish instruction, ancient pottery forming and firing day in Zapotec village, visit to Monte Alban. Deposit \$100 by August 20.



Oaxaca: building adobe kiln

Information or Registration

Denys James
182 Welbury Drive
Saltspring Island, BC, V8K 2L8

Phone/fax 250.537.4906
email <denys_james@hotmail.com>
website: www.denysjames.com

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- by visa, cheque or cash in person at the Gallery of BC Ceramics.
- by visa or cheque and mail to the Guild office; mark the envelope and cheque with 'Membership Renewal'. See address below.

New Membership

Use the two methods above. If you submit by mail, please mark your cheque and envelope 'New Membership'.

Questions: Ronna Ander 604.921.7550 or <bcpottersmembership@bcpotters.com>

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Thanks to members of the Newsletter Committee: Rona Hatherall, Carole Matecha, and Lewis Kennett.

Contacting the Gallery

Gallery Manager Kimcha Rajkumar
contact 604.669.5645
<galleryofbcceramics@bcpotters.com>
address below

New Gallery Hours for June
10:00AM - 6:00PM daily

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Experienced potter looking for well equipped studio to share. Pt Grey and Kits area preferred. Masood 604.222.1493

Need **studio potter** with own studio, good thrower for small series, paid by the piece. Contact J-M at 604.731.7702 or <claretpottery@telus.net>.

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Wheels for teaching facility, electric kiln 3 x 7 cu ft with furniture and inside diameter 23", **Leach treadle wheel**. Call Lois 250.245.043

Makers of art and fine craft on Vancouver Island to consign to gallery in Ladysmith opening June 1. Lois 250.245.0243

Want a slab roller?

I am currently trying to find people who would be interested in purchasing a small portable slab roller. I have at least 6 people from the Arrowsmith Potters Guild, mid-Vancouver Island, and am looking for more. Price \$250- \$300 depending on number of people. There will be no markup. Bob Jackson <pitrow@macn.bc.ca> or 250.248.1181

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